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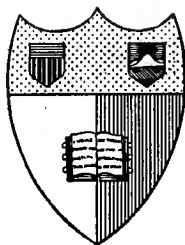
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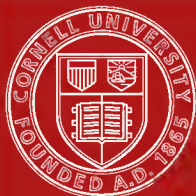
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"Aptly has it been said by one of the most brilliant writers of our day, that the great publisher is a sort of Minister of Letters, and is not to be without the qualities of a statesman."

—FROM JOHN MORLEY'S *Recollections*.

# NOTES FOR THE GUIDANCE OF AUTHORS



*On the Preparation of Manuscripts,  
On the Reading of Proofs, and  
On Dealing with Publishers*



THE MACMILLAN COMPANY  
PUBLISHERS NEW YORK



**NOTES  
FOR THE GUIDANCE  
OF AUTHORS**

*“An honest Stationer (or Publisher) is he, that exercizeth his Myſtery (vvether it be in printing, bynding or ſelling of Bookes) vvith more reſpect to the glory of God & the publike aduantage than to his ovvne Commodity & is both an ornament & a profitable member in the ciuill Commonvvealth. . . . If he be a Printer he makes conſcience to exempelfy his Coppy fayrely & truly. If he be a Booke-bynder, he is no meere Bookſeller (that is) one vvho ſelleth meerely ynck & paper bundled up together for his ovvne aduantage only: but he is a Chapman of Arts, of vvifdome, & of much experience for a little money. . . . The reputation of Schollers is as deare unto him as his ovvne: For, he acknowledged that from them his Myſtery had both begining and means of continuance. He heartely loues & ſeekes the Proſperity of his ovvne Corporation: Yet he vvould not iniure the Uniuerſityes to aduantage it. In a vvord, he is ſuch a man that the State ought to cheriſh him; Schollers to loue him, good Customers to frequent his ſhopp; and the vvhole Company of Stationers to pray for him.”*

—GEORGE WITHER, 1625.



# NOTES FOR THE GUIDANCE OF AUTHORS

*On the Preparation of Manuscripts,  
On the Reading of Proofs, and  
On Dealing with Publishers*

*Macmillan, firm, publishers, New York.*

"Aptly has it been said by one of the most brilliant writers of our day, that the great publisher is a sort of Minister of Letters, and is not to be without the qualities of a statesman." — FROM JOHN MORLEY'S *Recollections*.

New York

THE MACMILLAN COMPANY

1918

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Norwood Press  
J. S. Cushing Co. — Berwick & Smith Co.  
Norwood, Mass., U.S.A.

## PREFACE

It is hoped that the suggestions made in the following pages will be of use to authors desirous of submitting manuscripts for the consideration of publishers. It must not, however, be taken as necessary for manuscripts to conform with these suggestions before they can receive attention from the publishers' readers.

The suggestions have been compiled with the aid of the heads of the various departments of The Macmillan Company, and it is believed that the observance of many of the points emphasized in these pages will result in a saving of effort and expense to the mutual benefit of both author and publisher.

The Macmillan Company makes it a rule to give careful attention to all manuscripts that may be submitted, whether prepared in accordance with these suggestions or not.



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THE foundation of the house now known as The Macmillan Company was laid in 1869 by the late George Edward Brett, who established in New York for the London house of Macmillan & Co. an agency for the sale of its publications. The business was soon enlarged to include the publication of books by American authors, and remained under the management of George Edward Brett until his death in 1890, when his son, George Platt Brett, became the resident American partner.

In 1896 the American firm was incorporated under the laws of the State of New York, and adopted the style of The Macmillan Company.

The Company's interests as publishers are not confined to any particular departments of literature or science, but its list of current publications, which at present numbers some seven thousand, embraces titles of works in practically the whole range of intellectual activity. Its authors include many of the names best known in all the various fields of literature, both American and foreign: among them Browning, Tennyson, Matthew Arnold, Hardy, Masfield, Hewlett, Alfred Noyes, Tagore, Edgar Lee Masters, E. A. Robinson, W. W. Gibson, in poetry; Henry James, Marion Crawford, H. G. Wells, Winston Churchill,

Jack London, Owen Wister, James Lane Allen, William Allen White, Alice Brown, in the novel; Lord Bryce, Lord Cromer, Lord Morley, James Ford Rhodes, Henry Charles Lea, Edward Channing, in history, biography, or political philosophy; F. H. Bradley, John Caird, Walter Rauschenbusch, Josiah Royce, E. B. Titchener, J. E. Creighton, Shailer Mathews, A. C. McGiffert, Charles E. Jefferson in philosophy, or religion; F. W. Taussig, John Bates Clark, E. W. Kemmerer, Edwin R. A. Seligman, Henry R. Seager, Richard T. Ely, and Irving Fisher in political economy, and L. H. Bailey and many others in agricultural science.

On the list appear also the names of representative college or university presidents: Dr. Lowell of Harvard, Dr. Butler of Columbia, Dr. Hadley of Yale, Dr. Judson of Chicago, Dr. Faunce of Brown, Dr. King of Oberlin, Dr. C. R. Van Hise of the University of Wisconsin, Dr. W. A. Jessup of the University of Iowa, Dr. William Allen Neilsen of Smith College, Dr. H. N. MacCracken of Vassar College, Dr. F. J. Goodnow of Johns Hopkins University, Dr. H. W. Elson of Thiel College, Mr. S. E. Mezes of the College of the City of New York, Dr. E. O. Sisson of the University of Montana, Dr. E. C. Elliott, Chancellor of all three Montana institutions, and the late Dr. Hyde of Bowdoin; representative men of affairs, in addition to those already mentioned, Ex-President Roosevelt, Ex-Secretary of the Navy Long; representative preachers, Dr. Lyman Abbott, Dr. Newell Dwight Hillis, Rev. R. J. Campbell.

In addition to its publishing interests, The Macmillan Company acts as agent for the sale of the works



published by Macmillan & Co., Ltd.; George Bell & Sons, A. & C. Black, and Whittaker & Co., all of London, and for Bohn's Libraries.

The Macmillan Company has established agencies for the publication and sale of its books by American authors in London, England; Toronto, Canada; Melbourne, Australia; Calcutta and Bombay, India. It also has branch offices in Boston, Dallas, Atlanta, San Francisco, and a branch house in Chicago.

The Macmillan Company occupies the building at 64 and 66 Fifth Avenue, New York City, erected and owned by the Company, said to be the largest establishment in the United States solely devoted to the publishing of books. The officers of the Company are George Platt Brett, President; Edward Clark Marsh, Vice-President; and Louis J. Lucas, Secretary. These will be found at 64-66 Fifth Avenue. Here also are the important departments under which the work of the Company is carried on, — the Educational Department, Editorial, College, Secondary Schools, Religious, Medical, Trade, Subscription, and Retail.

It may be of interest to note that in the last twelve years The Macmillan Company has paid out in royalties to its authors \$3,835,682.75, the amount of profits paid out to stockholders during the same period having been \$1,576,265, or a little less than 30 % of the total profits. It is significant that the return to the author as compared with the return to the publisher has tended steadily to increase. In 1905 the authors' percentage of the total amount of earnings paid to both authors and stockholders was  $64\frac{1}{2}$  % while in 1917 the authors' percentage had risen to nearly 78 % of the total.



## THE PREPARATION OF A MANUSCRIPT

USE white paper about eight inches wide and eleven inches long, and leave margins of  $1\frac{3}{4}$  inches on the left-hand side, and about one inch at the top of each sheet.

Let the sheets of the manuscript be of uniform size throughout, and in so far as is possible have approximately the same number of lines on each page, as that is a great help in the making of the estimates, etc.

The pages of a manuscript should be numbered consecutively throughout. Inserted pages should be numbered alphabetically [*e.g.* 45 *a*; 45 *b*; 45 *c*], and the preceding page should have the words, "45 *a*; 45 *b*; 45 *c* follow." Pages taken out should be accounted for on the preceding page.

The pages of individual chapters should not be numbered independently.

Write on one side of the sheet only.

Black ink should always be used for handwriting.

Manuscripts should not be rolled or folded when sent by mail or express. Sheets that have been rolled are very unhandy for both readers and printers.

Typewritten manuscript is preferable to handwritten. It is easier to read and to correct. It saves the printer's time and prevents the occurrence of typographical error with its consequent expense.

Notes and other subsidiary additions should be written on a separate sheet of paper, placed next to

and numbered consecutively with the text, to which it should refer by the word "footnote" or by a figure 1. Short notes may be inserted between two lines drawn across the full width of the page and reference be made to them in the text thus <sup>(1)</sup>. Where footnotes are numerous, they should begin with 1 at each new chapter, and be numbered consecutively throughout each chapter.

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NOTE.

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Extracts from the works of other authors should be carefully marked, as they are generally set up in a smaller type than that of the text.

Use paste when attaching one piece of paper to another and do not use pins. The manuscript goes through so many hands that pinned papers are likely to become separated. They also cause confusion and loss of time to both reader and printer, and when once separated are often misplaced.

In the case of an illustrated book, the copy for the illustrations should be delivered separate from the manuscript of the text. The illustrations go to the engraver, the manuscript to the printer, so it is distinctly an advantage to prepare the illustrations and text independently.

If possible, have the copy prepared according to the dictionary to be followed and further edited with a view to preserving consistency in matters of punctuation, etc. The spelling out of numbers or the use of figures is one point deserving special attention and

definite instruction should be given. Consistency in the arrangement of bibliographical material either in footnotes or in bibliographies at the ends of chapters or volumes is another important matter.

*Copy well prepared is the best investment an author can make.*

## SUBMITTING A MANUSCRIPT TO A PUBLISHER

IN submitting a manuscript to a publisher it is well to bear in mind that the manuscript will be carefully read, and usually by several advisers of special competence on the subject with which the work deals, and by whose judgment the publisher invariably reinforces his own opinion.

As an aid to the publisher in the selection of the special advisers to whom the work should be submitted, it is advisable to attach to the manuscript a very concise statement of its scope and purpose.

The publisher will at once arrange for an interview with an author on receiving a request to that effect.

Publishers are not responsible for the loss of manuscripts sent to them except in those cases where the loss is occasioned by their negligence. Authors should, accordingly, send manuscripts either by express, or registered mail, as they can then be traced in case of loss or misdirection. It is advisable that copies of important manuscripts should be made.

The author's full name and address should always be clearly marked on each manuscript, and a note should be sent, by post, advising the publisher of the dispatch of a manuscript to him.

On the acceptance of a manuscript by The Macmillan Company, a contract or agreement covering

the publication of the work will be sent to the author, and on the execution and return of this agreement, specimen pages showing the style and size of type which it is proposed to use will be forwarded, unless the form of the book is predetermined by its inclusion in some uniform series. Immediately upon the approval of these, proofs of the book will be sent for correction and revision.

## COPYRIGHT

COPYRIGHT is not, as many persons suppose, a legal guarantee against literary thievery. It merely protects the owner of the copyright by granting to him the exclusive right to publish or reproduce the work which would otherwise be abandoned by publication. So long as a book remains unpublished, it is the property of the owner, whose rights therein receive the same protection under the common law that is accorded to other property. There can be, accordingly, no copyright in unpublished works (except dramatic compositions, lectures, works of art, etc., not reproduced for sale). Nor can a title alone be copyrighted.

Copyright may be registered in the name of the owner of the work, or in any other name, and may be transferred by the person in whose name it is taken out. It is usually registered in the name of the publisher and the legal notice of copyright on the reverse of the title page is printed in the publisher's name, rather than in the name of the author, for several reasons, among which may be mentioned the fact that the publisher can then defend the copyright, if attacked, in the event of the author being out of the country or unable for any reason to give the matter immediate attention. This does not affect the ownership of the copyright, which is determined entirely by the agreement or contract between the author and publisher.



It is rarely found necessary to secure copyright in Great Britain. A publisher with houses in both the United States and Great Britain usually attends to the copyrighting of the English editions when necessary.

Macmillan & Co., Limited, publish in London all books issued in America by The Macmillan Company, unless they are works of interest to Americans only, or are otherwise specially arranged for.

## FORMS OF AGREEMENT

FORMS of agreement vary in minor details, and terms are offered with particular reference to the subject of the work, its purpose, or prospects of sale. The usual rule, however, is for the publisher to assume the whole cost of printing, manufacture, and publishing, and to offer the author a royalty on the selling price of the work.

An author is usually expected by the terms of his contract to hold his publisher free from legal liability on account of scandalous or libellous matter, or any infringement of another author's copyright which his book may contain.

The rights of translation, dramatization, and use for moving pictures are usually subject to special terms of agreement.

As the carrying out of any agreement to the satisfaction of both parties thereto depends upon their mutual good will and good faith, an author should have the clearest possible understanding of the details of the contract. He should also not fail to satisfy himself as to the ability of the publisher to make good its provisions both for the present time and for the term of its continuance.

## BINDINGS, COVERS, AND COVER DESIGNS

THE style of a binding must depend upon the character of the contents of the book. The cover of a work of fiction may be appropriately decorated with a design bearing relation to the story within; the cover of a book of verse may also, with equal propriety, bear ornament.

In volumes of essays, works of philosophy, science, or economics, good taste will as a rule dictate freedom from all decoration, but the lettering may be so designed on the back or side as to lend beauty to the dignity of a plain cover.

While the widest latitude may be given to choice of color in the case of fiction, in most other branches of literature bright colors are manifestly inappropriate.

In the selection of a color which in itself is in good taste, the long experience of a publisher generally may be depended upon.

Authors sometimes desire a color which will fade in a short time and which will consequently entail a loss on the book-seller who exposes it in his window or store. It is not unusual also for an author to desire a cover design or a binding which is impossible on account of its costliness, forgetting that each color needs a separate stamp and a separate handling, and that certain fabrics would add so much to the cost, that a suitable selling price could not be placed upon

the volume. It will be readily seen, therefore, that while an author can, and often does, aid the publisher by valuable suggestions, which are always gladly received, their practicability must depend finally on business reasons of which the publisher may fairly be the best judge.

## PROOF READING

SOON after the manuscript has been sent to the printer the author will receive a specimen page showing the proposed style of type, size of printed page, and estimated number of printed pages that the manuscript will make. This specimen page should be returned at once to the publisher with the author's approval or suggestion for its improvement.

First proofs are usually sent in galley form and in duplicate direct from the printer. The set of galleys with the proof reader's markings is the one which the author should correct and return. The other set may be retained by him.

All proofs, whether received from printer or publisher, should be returned to the publisher.

If there are text cuts in the book, proof of the cuts should be returned with the galleys of the text. Underneath the proof of each cut there should be placed the legend or description to be used with it; and each cut should be numbered, a corresponding number being placed in the margin of the galley of the text at the point where the cut is to be inserted.

The correction of printer's errors should be made in red ink, the author's alterations from the manuscript in black ink. In making changes in the proofs it should be remembered that in order to add a few words or a sentence it may be necessary for the printer

to overrun every succeeding line in the paragraph. Consequently when it is possible to make room for the new words by the omission of neighboring words of the same length or by shortening an adjoining phrase it is to the author's advantage to do this.

Upon the return of the galley proofs the corrections will be made and the galleys paged, after which page proof will be sent to the author — two sets as before, the one carrying the proof reader's markings to be corrected and returned to the publisher.

Time-slips will accompany these page proofs, these time-slips showing the amount of time spent by the printers in making the author's alterations on the galleys. If the page proof comes to the author in several installments, there will be a time-slip for each installment, so that the author may follow the extent of his corrections in any section of the book. Printers' errors and time spent in running-in cuts are not included in the amount put against the author's account.

The proofs corresponding to the time-slips are carefully examined by the publisher before they are sent to the author, and approved by him, and where time for the running in of cuts or other matters of make-up distinctly not the author's concern have been included, such time will be entered separately on the slip as "Special Time." The publisher assumes all "Special Time."

In this connection it may be well to call attention to the provision usually made in contracts with authors to apportion the cost of corrections in proof, and in which it is understood and agreed that a percentage of the full cost of the plates shall be allowed the author

for changes made by him during the process of making the plates, and that the cost of author's changes in excess of this amount shall be charged to the author.

The author will find that the cost of his own changes will accumulate more rapidly than he would anticipate unless he has had experience. It is advisable therefore to make his manuscript as nearly perfect as possible. Still, changes will doubtless be necessary, and it would be unwise economy to leave the book imperfect rather than bear the expense of needed correction.

If the author feels that the time spent in making his alterations in any section of proof as shown on the time-slip is excessive, he should at once advise the publisher of this, that the proof may be reëxamined for possible error in computation.

Oftentimes it only needs a word to explain to the author why a correction, seemingly simple, has taken so much time. The author, for example, may have added two or three words to a sentence and he does not understand why that addition should have consumed one hour. When it is explained that the insertion of the added matter meant running over each line that followed to the end of the paragraph, thereby affecting, say, a dozen lines, he is not only satisfied that the particular charge is just, but he has a clearer insight into the processes of manufacturing his book. Publishers are always willing to take up in detail any time charge which the author may question.

Illustrations are technically of two kinds — text illustrations and inserts.

A text illustration is, as its name implies, a part

of the text. It may be a small cut appearing on a page with printed matter, or it may be a full page cut, in which case it has a page folio, just as a page of text. Text illustrations are usually line cuts, though sometimes in educational works and in books which are profusely illustrated half-tone cuts are made up with the text.

An insert is an illustration, usually a half tone or color plate, which is printed separately on a highly finished paper and inserted between two pages of the text. This method is followed where there are only a few half-tone illustrations — eight, sixteen, or at the most thirty-two.

The page proof should show all text illustrations properly included. If it does not, either the instruction on the galleys was incomplete or an error has been made by the printers. Such omission is rather serious, for the addition of illustrations to the text after the work has been paged involves the remaking of the pages — an expensive process. If illustrations have been omitted by any chance this fact should be brought to the attention of the publishers as soon as it is discovered that further make-up may be held up until the error is rectified.

With the return of the page proof the pages will once more be corrected and foundry proofs furnished. The return of the page proof should not be held for the preparation of the index, as the duplicate set of proofs may be used for that purpose.

Foundry proofs are practically finally corrected proofs from the electrotyped plates. They do not admit of



change except where absolutely necessary. Only one set of the foundry proof is sent to the author and it should not be returned to the publisher. If errors which must be corrected are discovered, only those pages carrying the errors should be sent back. Changes in "F" proofs should be made as sparingly as possible as they necessitate the cutting of the electrotyped plate; a process which is likely to be expensive to the author and is sure to be injurious to the plate. Ordinarily a book is printed as soon as it is cast, that is to say as soon as all of the foundry proofs have been mailed to the author. It is assumed that as the author has already read the proof twice there will be no foundry corrections.

The author will frequently find on his proofs the abbreviation "Qy" placed there by the proof reader. This indicates that some point has arisen such as an inconsistency in the manuscript, or possible misstatement of fact, which the proof reader has thought best to leave for the author to decide. Attention should be given to all such queries in order that any desired change may be made as early as possible.

The index, which has already been referred to, should be prepared so that the complete copy may be furnished with the return of the page proofs for casting. Should the author wish to be relieved of the burden of making an index the publisher can arrange to make it at the author's expense.

Intimately connected with these mechanical details is the organization of the content of the manuscript. This is primarily a matter of clear and orderly think-

ing, followed by a corresponding arrangement of material. Some authors place at the beginning of each chapter a simple outline of its contents. It is not necessary that this should always be done, but it is exceedingly important that the material of each chapter should be well enough arranged to make such an outline possible. The coördination and subordination of topics should be unmistakably clear. Such an organization of material not only makes possible a good type scheme but it constitutes an essential part of the debt that an author owes to his reader. This is particularly important in the field of school and college textbooks. The superior attractiveness of a book is often fundamentally a matter of effective organization.

## EDUCATIONAL BOOKS

THE MACMILLAN COMPANY maintains a special department for the publication and sale of textbooks and educational books. This department has branch offices in Boston, Chicago, Seattle, Los Angeles, Dallas, Atlanta, and San Francisco, and the representatives of the Company attached to these various branch offices and to the home office visit the educational institutions and school authorities in their respective territories for the purpose of presenting the merits of the Company's textbooks, and of recommending such books as may be best suited to the requirements of any special case. The department keeps in close touch with the universities, the public schools, and private schools, and with leading educators everywhere.

In submitting the manuscript of a textbook it is advisable for the author to send a statement outlining briefly the plan and scope of his work, giving the grade or grades for which it is suitable, and, particularly, stating in considerable detail the points in which he thinks his work is superior to other similar books already in print. These books should be examined with care by an author before he begins to prepare his own manuscript in order that he may avail himself of the experience of other authors and avoid their errors. He should not attempt to write a book that

is not better than those already written, and he should be able to tell very definitely wherein it is better.

It is an invariable rule of the Company to examine all manuscripts with care and with as much promptness as circumstances permit. It sometimes requires considerable time to do this with the desired degree of thoroughness, as a manuscript frequently passes through the hands of several readers whose services are not always immediately available.

When a manuscript has been accepted for publication the department is prepared to coöperate with the author in perfecting the manuscript and in publishing the book in the most suitable form. Editorial readers assume a sharply critical but friendly attitude towards it and often make suggestions for the consideration of the author before it goes to the printer. In most cases they read the proof also, although the author is responsible for the final form of the text. They give attention to many details connected with the manufacture of the book, such as the style of type, the size of the page, the illustrations, cover design, and style of binding. A constant effort is made to have every educational publication of The Macmillan Company as nearly perfect as possible in all of its details, and free from even the minor errors and discrepancies which not infrequently hamper the usefulness of books intended for school purposes. Proofs are sent by the printers direct to the educational department and are forwarded by the department to the author, with whom the department endeavors to coöperate in every way.

Upon publication specimen copies of the book are sent from the New York office and from the branch offices to the teachers and school authorities likely to be interested in such a book. These sample copies are followed by circulars and announcements which frequently contain reviews of the book and the opinions of prominent educators in reference to it. Such letters of inquiry as are received are answered promptly and fully, and advertisements are inserted in the columns of the principal educational papers. By these methods and by the visits of its agents, the Company makes a strong effort to bring its educational publications to the attention of the educational world and to obtain for them such consideration as their quality may deserve.

A catalogue and price-list of educational books is published annually. This catalogue is descriptive and gives information in reference to the various textbooks and educational books and the special uses for which they are adapted. The catalogue is sent to all teachers whose names are on the list of the educational department, and also to all educational institutions. It will be forwarded at any time upon the request of any one interested in educational work.

Authors can assist the educational department by calling attention to persons likely to be particularly interested in their books, and also by making helpful suggestions in reference to advertising or circularizing. Correspondence of this character is always welcomed by the publishers, and such suggestions are acted upon

as far as possible. Criticisms or corrections received by the publishers are forwarded at once to the author in order that they may receive due attention and that the successive editions of the book may have the advantage of the careful criticisms of those who use it.

## COLLEGE AND UNIVERSITY BOOKS

THE publication and sale of textbooks and other books for the use of colleges, universities, and technical institutes, is the work of the College Department of The Macmillan Company. All the work of this department is done in the home office in New York. The representatives of the College Department travel from New York throughout the country for the purpose of calling upon the members of college and university faculties. When making such visits they seek to place before instructors and professors the merits of the books published by the Company which may be of interest and service as texts or reference books in each man's field. They also keep in touch with new developments in all departments of college education for the purpose of enabling the Company to publish books which will meet new conditions and satisfy changing needs. By means of this special department and its traveling representatives, all of whose time is devoted to work in the college and university field, the Company believes that it can render most effective service to authors by insuring for their books a fair consideration, and, as a result, their widest possible use.

When submitting a manuscript it is well for the author to outline briefly the plan and scope of his work, to point out the courses in which it may be used

as a text or for collateral reading, and, in certain cases, to make a brief comparison of his book with other books already published with which it is likely to compete. As the examination of the manuscript of a book intended for college use must be painstaking and thorough, more time is frequently required for this than for the reading of a manuscript of a general character. Nevertheless, the department endeavors to complete its examination and to notify the author of its decision regarding publication in the shortest time in which it is possible to do this work with the proper care and consideration.

The extent of the scope of the College Department's publications is indicated by the following list of descriptive catalogues issued by the department :

Agriculture

Biological Sciences

Chemistry, Geology, Mineralogy, and Metallurgy

Physics

Engineering and Mechanics

Mathematics and Astronomy

Economics, Commerce and Industry

Sociology and Anthropology

Government, Political Science, and Law

History

Education

Philosophy, Psychology, Ethics, and Logic

Rhetoric and English Literature

Modern Languages

Greek and Latin

Classical Life, Lore, and Literature



## Homemaking, Domestic Science, and Household Economy

These catalogues, as well as circulars describing individual books as published, letters, and bulletins are distributed regularly to instructors and professors, of whom a complete list is kept by the department. Furthermore, upon publication of a new book copies are sent to those instructors and professors in whose courses the book may be used as a text, and other copies are sent from time to time, upon receipt of requests, or at the suggestion of the department's traveling representatives. Authors can assist the department by making suggestions regarding distribution of copies of their books and of circulars.

## MEDICAL BOOKS

THE field of the Medical Department of The Macmillan Company is divided into four general divisions in which it covers the entire range of book publishing in medicine and related subjects. These four divisions are as follows: Medical Textbooks; General Medical Books; Nursing Textbooks; and Veterinary Books.

The Medical Textbooks are designed for the use of students in Medical Schools, whether separate and distinct from, or affiliated with, universities and academic colleges, and for students undertaking medical preparatory courses.

The General Medical Books are prepared for the use of graduate physicians, whether engaged in general practice or related specialties.

The early recognition by this Company of the importance of the hitherto neglected field of Nursing Literature, led to the determination to publish as complete a list as possible of adequate Nursing Textbooks, which began with the first edition of the well known Kimber's "Anatomy and Physiology for Nurses," published more than twenty-five years ago and now in its fifth edition and forty-second large reprint. On this book as a foundation has been built a list of nursing texts and reference books covering the entire range of nursing activity; a list whose use

in English-speaking training schools is, we believe, unsurpassed.

The generally recognized need for a Scientific Veterinary Literature has led us to undertake a complete series of texts and monographs, for veterinary students and practitioners, in which we have arranged for many titles, whose excellence is guaranteed by a selection of authors from the leaders in the new Science of Veterinary Medicine.

A representative of the Medical Department personally visits the teachers in Medical and Veterinary Schools, and Nurses' Training Schools, throughout the United States, at least once and often twice each year, obtaining for our texts, we believe, unusual consideration and adoption to an unexampled degree. These calls are as a rule made after the teachers have had an opportunity to examine sample copies already sent to them, and at that time the merits of the books are discussed.

Our monographs and larger works for the practicing physician and specialist are selected with great care from international authorities and are distributed to the profession through our branch offices in America, and numerous agencies which comprise not only our affiliated companies in Canada, Great Britain, Australia, Cuba and India, but representatives in the Philippines, Hawaii, South America, China, and Japan.

As is the case with academic, college and other scientific works, it is of great help to the publisher if the author, on submitting his manuscript, briefly outlines the purpose of the book and the type of reader to whom

it may prove most useful, together with a comparison with other books, already published, with which it is likely to compete. The Medical Department, through its various activities and association with teachers and specialists, can very often materially assist an author in determining the needs and requirements in these fields and is always ready to place its service at the author's disposal in a spirit of cordial coöperation.

## THE RELIGIOUS BOOKS DEPARTMENT

Sunday schools, Bible-study classes, Religious Education organizations, Teacher Training groups, and various other church associations, as well as that great body of readers of general religious books, represent the special field of the Religious Books Department of the Macmillan Company. The publications of this department cover practically every field of religious thought, and embrace the work of leading theologians, clergymen, Sunday-school workers, and laymen. The Department is glad to enter into correspondence with any one desiring books along any stated line, to prepare courses of study, and to assist the student in every way to a better knowledge of the best in modern religious literature.

## THE LIBRARY DEPARTMENT

An important outlet for good books of every type is presented by the public libraries throughout this country. Librarians are supplied with full information about the Macmillan Company's publications through its Library Department. Advance notices of all forthcoming books are sent regularly to the libraries, together with descriptions of the books as they are published, notes of interest regarding the authors and their work, and other information of value to the librarians and their readers. Inquiries about the contents of individual Macmillan books, and requests for suggested titles in particular subjects, are also answered by the Library Department.

## HOW AN AUTHOR CAN AID HIS PUBLISHER

AN author can often show the publisher where or how he can make sales, and can suggest methods by which the interests of the book may be furthered.

After the publication of a work has been arranged for, the author should write out and send to the publisher an account of the work, say two hundred or three hundred words in length. This should describe the plot, the scope, the purpose, or the contents, as the character of the work dictates. This information is needed for preliminary announcement or advertising, and for the information of literary editors throughout the country.

An author can help the publisher in sending out press and complimentary copies by giving him a list of persons, papers, and magazines at whose hands the book is likely to receive more than ordinary editorial attention. In the case of an educational work, the names of professors and teachers likely to recommend the book are also of great service.

There are few steps in the manufacturing and publishing of a book where an author cannot be of help to his publisher. There are some matters, however, such as the size of the finished book, its price, the type, kind of paper, or cover, which of necessity must largely be affairs of commercial consideration, and are usually left to the judgment of the publisher; but suggestions from the author are often of much value and are always welcomed.

## PRESS AND PRESENTATION COPIES

THE publisher sends these out at his own expense in directions which in his business judgment will yield the best results. His aim is, of course, to bring the work by means of reviews to the notice of the largest number of people who will be likely to take special interest in the subject. An author can often greatly help the success of his book by suggesting to the publisher the names of persons and journals likely to be specially interested in reviewing his work.

The Macmillan Company will use its best efforts to secure and to forward to its authors copies of the principal reviews of their books that appear from time to time in the newspapers, and authors are requested to inform the Company of any remissness in the sending of these.



## ADVERTISING, CIRCULARS, ETC.

THESE matters usually are attended to by the publisher at his own expense. The author, however, can often be of great assistance by calling attention to points which bear favorably on his work, and to items of news or reviews which may be quoted in circulars, and in notes to editors of literary columns in the American press.

Addresses of societies or clubs and their secretaries, and lists of members, are very useful to the advertising department.

## STYLE

THE following suggestions as to style indicate what is regarded as desirable practice in many doubtful matters, and should be of service to the author in the preparation of his manuscript. While there may be some departures from the rules set forth in certain special instances, it is presumed that unless there is instruction to the contrary the printer will follow these rules.

### ABBREVIATIONS

**A.M. and P.M.** (for *ante meridiem* and *post meridiem*).  
— Set in small capitals, with no space between the letters : A.M., P.M.

**Avenue.** — Spell out where possible. The abbreviation *Ave.* is not good usage, except in tabular matter and lists of addresses.

**B.C. and A.D.** (for *before Christ* and *Anno Domini*).  
— Set in small capitals, with no space between the letters. Place date before letters : 14 B.C., 28 A.D.

**Company.** — Abbreviate *company* in firm names when preceded by “short and” (ampersand), as: *Harris, Forbes & Co.* Spell out *company* in names of corporations, as: *Jordan Marsh Company* (unless, as rarely happens, the abbreviation *Co.* is the corporation’s approved form of signature and imprint).

**Dates.** — Use figures after the names of months, as: *January 1*, not *January first*. In using figures, omit *st*, *d*, or *th* after the figure, as: *January 1*, *February 2*, *March 4*, not *January 1st*, *February 2d*, *March 4th*. (If an editor should express a desire for the latter usage, employ the form *2d*, *3d*, not *2nd*, *3rd*.)

**MS. and MSS.** — Set in even capitals.

**Names of Sovereigns.** — Use roman numerals after the proper name, as: *William III*, not *William the Third*.

**Scriptural References.** — Use the form *2 Kings iv. 2-6*, *1 John iii. 18*, etc.

**Titles.** — Abbreviate the titles *Dr.*, *Hon.*, *Mr.*, *Mrs.*, *Messrs.*, and *Rev.* occurring before names. Spell out titles like *Colonel*, *General*, *President*, and *Professor* (except in lists of names, catalogues, etc.).

## CAPITALIZATION

**Battle, peace, and treaty** are lower case in such cases as *battle of Waterloo*, *treaty of Paris*, *peace of Amiens*, etc.

**Church.** — Capitalize *church* when it means the Church universal, and when it is part of a name, as: *dignitaries of the Church*, *Church and State*, *the Old First Church*, *the Second Congregational Church*, and *the*

*Church of Rome.* Lower case *church* when it means the church service or the church edifice, as: *He attended church, The church was being repaired.*

**Constitution** of the United States is always capitalized.

**Day.** — Capitalize *Thanksgiving Day, New Year's Day, Lord's Day, Founder's Day, Commencement Day*, etc.

**De, Von, Da, etc.** — Capitalize names from foreign languages beginning with *de, du, d', le, la*, in French, *von*, in German, and *da, della, de'*, in Italian, when not preceded by a title or a Christian name, as: *De La Fayette, Von Stein, De' Medici*; but when a title or a Christian name is used, lower case the *de, von, da*, etc., as: *Marquis de La Fayette, Baron von Stein, Catherine de' Medici*.

**Ex** prefixed to a title is lower case, as: *ex-President Taft*.

**Father, Mother, etc.** — Words denoting family relationship, such as *father, mother, uncle, aunt*, etc., are lower case, except when made a part of the proper name, as: *I see father and mother*; but, *Here come Uncle John and Aunt Mary*.

**Headings.** — In chapter headings, side headings, titles of books, tables of contents, etc., which are set in capitals and small capitals or capitals and lower case, capitalize all words except conjunctions, prepositions, and the words *a, an, and the*. The last word of such headings and titles is always capitalized.

**Heaven.** — Capitalize *heaven* when it stands for the Deity. Lower case it as a place. *Hell* and *paradise* are always lower case.

**He, His, etc.** — Capitalize *He, His, Him, Thou*, etc., referring to members of the Trinity (except in extracts from the Bible, where these words occur lower case).

**His Majesty, etc.** — Capitalize all except the pronoun in titles of honor or nobility, such as *his Majesty, their Royal Highnesses, your Excellency, his Lordship*, etc. The word *lord* in the English phrase, *my lord* (Continental *milord*) is lower case.

**House.** — Lower case *house of Hanover*, etc.

**Middle Ages** is capitalized.

**Mountains.** — Capitalize names of mountains, as: *Appalachian Mountains, White Mountains*, etc.

**New World, Old World, New York City, New York State, Papacy, Oriental, and Occidental** are capitalized.

**North, south, east, and west**, and their compounds, when they refer to parts of the country and not simply to points of the compass or general direction, should be capitalized, as: *California and other sections of the West are settled by men from the East and the Northeast.*

**River, Lake, War, Valley.** — Capitalize in cases like *Hudson River, Crystal Lake, Seven Years' War, Connecticut Valley*, etc.; but note that the plural forms are, *the Hudson and Mohawk rivers, the Seven Years' and the Hundred Years' wars, the Missouri and the Mississippi valleys*, etc. When the noun precedes the proper name, it retains the capital in the plural form, as: *Lakes Huron and Michigan*. In cases like *the river Charles*, note that *river* is lower case.

**Seasons.** — Lower case names of seasons, unless they are personified, as: *We are glad that spring has*

*come and that winter is over; but, Hail, Autumn, with thy joyous harvests.*

**State.** — When referring to a political division of the United States, *state* is lower case (except in *New York State*). When it means the government, as used in the phrase *Church and State*, *state* is capitalized.

**Titles.** — Capitalize such titles as *Czar, Pope, President, Sultan, Bishop of Rheims, Duke of York, King of England, Queen of Holland, Emperor of Austria*, etc. Lower case titles of minor officers. All titles used in direct address are capitalized.

**Version.** — Capitalize versions of the Bible, as: *the King James Version, the Revised Version*, etc.

## COMPOUNDS

For the sake of simplicity avoid as far as possible the use of hyphens. Such words as *apple tree, army corps, mountain chain, river craft, train boy*, supply examples of cases where a hyphen is introduced according to some dictionaries, whereas the meaning is perfectly clear when they are given as two words. This does not mean, however, that proof readers shall establish their own system of compounding; on the contrary, they should have dictionary authority for the style they adopt when standardizing the system of compounds in an unedited manuscript.

The style given below for compounds has the sanction of up-to-date lexicographers.

**Ante, anti, extra, infra, inter, intra, post, sub, super, supra, ultra.** — Make one word, except where the first letter of the root word renders it undesirable, as:

*antihypnotic, extralegal, intracontinental, superparticular*, etc.; but *anti-imperial, intra-arterial, supra-auricular*, etc. Use the diæresis instead of the hyphen in all cases where permissible, as: *anteëternity*.

**Bi, tri, demi, semi.** — Make one word, except when the root word begins with *i*, as: *biangular, triaxial, semicivilized*, etc.; but *bi-iliac, semi-independent*, etc.

**By and by and by the bye** do not take hyphens.

**Co, pre, re.** — When prefixed to words beginning with the vowel of the prefix, use the diæresis on the second vowel, as: *coöperate, preëempt, reëmbark*, etc.; prefixed to words beginning with a different vowel or a consonant, make one word, as: *preoccupy, colaborer, reconstruct*, etc.; but where, under the latter rule, a word having a different meaning from that desired would be formed, use the hyphen, as: *re-collect, re-form, re-creation*, etc.

**Colors.** — Adjectives in *ish*, make two words, as: *bluish red, yellowish green*, etc.; but where a noun is compounded with a color, use the hyphen, as: *emerald-green, iron-gray, ivory-black, pearl-gray*, etc.

**Ever, never.** — Make two words, as: *ever changing sea, ever memorable scene, never ending talk*, etc.

**Fellow.** — Make two words, as: *fellow citizens, fellow soldiers*, etc. *Fellowship* is the sole exception.

**Fold.** — Make one word, as: *twofold, tenfold, twentyfold, hundredfold*, etc.

**Fractions.** — Make two words, as *one half, three quarters*, etc.; but use hyphen in cases like *one-half interest, two-thirds share, My life is two-thirds spent*.

**Good-by, good day, good night** are the correct forms.

**Half.** — With adjective before a noun, use hyphen; after a noun, make two words, as: *half-dead man*, *I was half dead with shame*. With verbs, make two words, as: *half conceal*, *half understand*, etc. Also, note *half a dozen*, *half an hour*.

**Like.** — Make one word, except where root word ends in two *l*'s, as: *businesslike*, *childlike*, *warlike*; but, *ball-like*, *bell-like*.

**Master.** — Make two words, as: *master builder*, *master mariner*, *master stroke*, etc. The word *master-pieze* is always one word.

**Mid.** — Use the hyphen, except in cases of words in common use, as: *mid-air*, *mid-channel*, *mid-ocean*, etc.; *midday*, *midstream*, *midsummer*.

**Non.** — Make one word, as: *nonimportation*, *non-intercourse*, *nonfluid*, etc.

**Over.** — With verbs, adjectives, and nouns, make one word, as: *overestimate*, *overbold*, *overirrigation*, etc.

**Party.** — Use hyphen, as: *party-coated*, *party-colored*, etc.

**Points of Compass.** — Make one word, as: *northeast*, *southwest*; but use hyphen in cases like *north-northeast*, *west-southwest*, etc.

**Quasi.** — Make two words, as: *quasi legal*, *quasi historical*, *quasi temporal*, etc.

**Room.** — Make *ballroom*, *bedroom*, and *classroom* one word; make *breakfast room*, *court room*, *dining room*, *sitting room*, and *sleeping room* two words; compound *drawing-room*.

**School.** — Make *schoolbook*, *schoolboy*, *schoolfellow*, *schoolgirl*, *schoolhouse*, *schoolmaster*, *schoolmate*, *school-*



*mistress, schoolroom, and schooltime* one word; make *school board, school children, school committee, school days, school district, and school ship* two words; compound *school-teacher* and *school-teaching*.

**Self.** — Compound *self-absorbed, self-assumed, self-contempt, self-respect*, etc. Make *selfsame* one word.

**Skin.** — Where root word is one syllable, make one word, as: *calfskin, goatskin, sheepskin*, etc. Where root word is of more than one syllable, make two words, as: *beaver skin, buffalo skin*, etc.

**So called.** — Compound this phrase only when it occurs before the word or words modified by it.

**To-day, to-night**, etc., retain the hyphen.

**Tree.** — Make two words in all cases, except where used as an adjective, when it is compounded, as: *apple tree, forest tree, fruit tree*, etc. Adjective form: *apple-tree borer, fruit-tree beetle*, etc.

**Un and in.** — Make one word in all cases, as: *uninhabitable, incorruptible*.

**Under.** — With verbs, adjectives, and nouns, make one word, as: *undersell, undersized, understatement*, etc.

Give preference to the following forms:

airship	downstairs	headwaters
birth rate	downstream	highroad
byways	everyday ( <i>adj.</i> )	horse power
car fare	farmhouse	ironclad
courtyard	hairbreadth	knickknack
cross section	halfway	long-suffering
death rate	headquarters	( <i>adj. and noun</i> )

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lookout	sea level	upstairs
newcomer	subject matter	wave length
notebook	textbook	well-being
nowadays	thoroughgoing	well-nigh
post office	title-page	widespread

Where an adverb and a participial adjective or a participle come before a noun, do not use the hyphen, as: *prettily dressed girl*, *rapidly approaching winter*.

Distinguish carefully between *all together*, meaning "in all," and *altogether*, meaning "wholly," "entirely."

Distinguish between *anyway*, an adverb, and the phrase *in any way*; *nowise* and *in no wise*; *awhile* and *for a while*. Always make *meantime* and *meanwhile* one word, as: *meantime*, *in the meantime*; *meanwhile*, *in the meanwhile*.

Never allow *on to* to go as one word. Where an author wishes to introduce this combination of prepositions, the words should be kept separate.

Keep *near by* two words, despite the tendency of modern newspaper practice. When the words occur as an adjective before a noun, connect them by a hyphen, as: *a near-by farmhouse*.

## DIVISION OF WORDS

Avoid the unnecessary division of a word.

Avoid, where possible, two-letter divisions. Never carry over two letters only.

Avoid dividing *flower*, *power*, *prayer*, *toward*, and *voyage*.

Avoid separating divisional marks like (1), (2), (a), and (b) from the matter to which they pertain.

Divide when possible, and where it is a correct division, on the vowel: *propo-sition*, not *prop-osition*; but in the case of words compounded with prefixes, divide on the prefix: *dis-obey*, *dis-pleasure*, *sub-ordinate*, *un-able*. Also in words having the suffixes *able* and *ible*, the suffix should not be divided: *consider-able*, *fashion-able*, *defens-ible*, etc. (The last rule does not apply to words like *a-me-na-ble*, *char-i-ta-ble*, etc.)

In carrying over the last syllable of words ending in *gion* and *sion*, divide as follows: *conta-gion*, *deri-sion*, *divi-sion*, *provi-sion*, *reli-gion*, etc.

Carry over the *t* in all cases of divisions like *adven-ture*, *fea-ture*, *for-tune*, *pic-ture*, *presump-tuous*, etc.

In present participles, carry over the *ing*, as: *divid-ing*, *mak-ing*, *forc-ing*, *charg-ing* (but note that *twinkling*, *chuckling*, etc., are exceptions).

Use the division *knowl-edge*, except where the English form *know-ledge* is required in books following English style in other respects.

Note the divisions *atmos-phere* and *hemi-sphere*.

In the case of a word which already has a hyphen, avoid an additional hyphen, as: *self-absorbed*, not *self-ab-sorbed*; *long-suffering*, not *long-suf-fering*.

### List of Correct Divisions, for Quick Reference

ad-mi-ra-ble	colo-nel
a-me-na-ble	com-man-dant
ap-pli-ca-ble	com-mu-ni-ty
be-nef-i-cent]	cor-re-pond
ca-pa-ble	dem-on-strate ( <i>Web.</i> )
char-ac-ter	de-mon-strate ( <i>Wor.</i> )

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ear-nest	op-por-tu-ni-ty
es-pe-cial	pe-cul-iar
ex-plo-ra-tion	pe-cu-li-ar-i-ty
for-mi-da-ble	pri-ma-ri-ly
gen-er-al	pro-cess
ig-no-rance	prod-uct
im-por-tance	prog-ress ( <i>n.</i> )
in-de-pend-ent ( <i>Web.</i> )	pro-gress ( <i>v.</i> )
in-de-pen-dent ( <i>Wor.</i> )	proph-e-cy
in-dis-pen-sa-ble	pro-phet-ic
in-dis-pu-ta-ble	rep-re-sen-ta-tion
in-di-vid-u-al	rep-re-sent-a-tive
in-ev-i-ta-ble	self-ish
in-hab-it-ant	sig-nif-i-cant
leg-is-la-ture	sys-tem-at-ic
mu-nic-i-pal	thou-sand
neg-lect	wom-an
nu-mer-ous	Worces-ter

### ITALIC AND ROMAN TYPE

*Ad loc.*, *circa* (*ca.*), *ibid.*, *idem*, *infra*, *loc. cit.*, *op. cit.*, *passim*, *supra*, *versus* (*v.*, *vs.*), and *vide* are always italic, except when occurring in italic matter, when they are roman.

*Cf.*, *sc.*, and *viz.* are always roman, except in italic matter.

*E.g.*, *i.e.*, *l.c.*, *s.v.*, and *v.l.* are always italic (except in italic matter), and have no space between the two letters. After *e.g.* and *i.e.* no comma is used.

Names of books, short stories, pictures, plays, poems, and articles are roman and quoted; of magazines and

papers are italic; of characters in books, plays, etc., are roman without quotes.

Names of plaintiff and defendant in citations of legal causes are preferably italic, though often found roman.

Names of ships are italic.

**Resolved** in resolutions is italic.

s. and d. (*shilling* and *pence*) following figures are italic.

Specified words or phrases can be italic or roman quoted, to differentiate them from the context. In this manual of style they are italic.

The following foreign phrases are italic :

<i>ancien régime</i>	<i>hors de combat</i>	<i>noblesse oblige</i>
<i>bête noire</i>	<i>in re</i>	<i>per se</i>
<i>comme il faut</i>	<i>jeu d'esprit</i>	<i>raison d'être</i>
<i>de trop</i>	<i>mise en scène</i>	<i>tour de force</i>

The following words and phrases from foreign languages are now so common as to be set in roman. Note the preferred spellings :

ad valorem	chaperon	pro rata
aid-de-camp	chargé d'affaires	protégé
alias	chiaroscuro	régime
alibi	contra	rendezvous
alma mater	débris	rôle
apropos	début	savant
beau idéal	dilettante	status quo
billet-doux	dramatis personæ	verbatim
bona fide	ennui	via
café	fête	vice versa
carte blanche	gratis	viva voce

## NUMBERS

Spell out all numbers of less than four figures, and all round numbers. Numbers of four or more figures set in figures. By round numbers are meant hundreds, thousands, etc., and all multiples of hundreds, thousands, etc. Round numbers coming in close connection with numbers not round should be set in figures. When numbers occur in great frequency in a paragraph, section, or chapter, as in statistical matter, set all numbers in figures.

Cases like 2300 are spelled *twenty-three hundred*, not *two thousand three hundred*.

A comma is used only in numbers of five or more figures: 5560, not 5,560; but 55,670.

A number at the beginning of a sentence is spelled out. If the number is of large size, editors sometimes repeat the number in figures, inclosed in parenthesis marks.

Note that while the conventional sign for spelling out a figure is to ring it round with a pen or pencil mark, the words "Spell out" should be written in the margin as well.

### "O" AND "OH"

*O* is an expression used (a) in directly addressing a person or a personified object; (b) in uttering a wish; and (c) to express surprise, indignation, or regret, when it is frequently followed by an ellipsis and *that*, as:

- a. O Lord, have mercy on us!  
Break on thy cold gray stones, O sea!
- b. O that I had wings like a dove!  
O for rest and peace!

- c. O [it is sad] that such eyes should e'er meet other object!

O is also used in the expressions *O dear* and *O dear me*.

Oh is used (a) as an interjection and (b) as the colloquial introduction to a sentence, as :

- a. Oh! my offense is rank.  
Oh, how could you do it!
- b. Oh, John, will you close the door?  
Oh, yes, with pleasure.

In an exclamatory sentence, note that only one exclamation point is permitted to a sentence.

## PUNCTUATION

**Comma in Series.** — Use comma before the conjunction in series, as: *George, James, and John; he could not read, write, or figure; handsome, rich, but unhappy.*

**Comma between Adjectives.** — Use comma between adjectives not connected by a conjunction, unless one adjective is included in thought with the matter modified by the adjective which precedes it, as: *A cold, windy day; but, a beautiful young lady.*

**Comma before Quotation.** — Before a quotation run in in a paragraph, if the quotation consists of one sentence use a comma, if of more than one, use a colon.

**Comma and Semicolon.** — In sentences containing two sets of subjects and predicates — in other words, two clauses — connected by *and*, *but*, or some similar conjunction, the clauses should be separated by at least a comma; and if either clause is very long or contains a

subordinate clause, use a semicolon. The foregoing sentence illustrates the use of the semicolon.

**Colon with “as follows,” etc.** — At the end of a paragraph, after words or phrases like *as follows*, *the following*, *namely*, *thus*, *said*, *remarked*, etc., use the colon and no dash.

**Quotation Marks.** — In sentences terminating in the close of a quotation and an exclamation point or an interrogation point, do not quote the punctuation unless it is part of the quotation, as :

How absurd to call this stripling a “man”!  
*but* He cried out, “Wake up, something is going wrong!”

Can we by any mistake call him a “man”?  
*but* One is crazed by its “Now then, where am I to go?”

In the case of a semicolon and the close of a quotation, if the quoted matter consists of one or two words or a mere phrase, do not quote the semicolon; but if a noun and its verb are included within the quotation marks, quote the semicolon too, as :

The punctuation of “Tristram Shandy” will naturally differ from that of the “Rambler”; and in a less degree the punctuation in Burke, *etc.*

Sir Walter said to him, “My friend, give me your hand, for mine is that of a beggar;” for, in truth, the house, *etc.*

If the style of a book is to quote verse, letters, and other extracts, in poetry a new quote should begin on every new stanza, in prose on every paragraph and



break line. But in extracts from plays, place a quotation mark before the first word only of the extract, and end after the last word. The proper form for quotes at the beginning and end of a letter is as follows:

“ 6 SCROPE TERRACE, CAMBRIDGE,

“ June 20, 1898.

“ DEAR SIR :

“ With reference to the Vortex-atom Theory, I

\* \* \* \* \*

concerned is very complex.

“ Believe me

“ Yours very truly,

“ J. J. THOMPSON.

“ PROFESSOR S. W. HOLMAN.”

According to the best modern practice letters are distinguished from the rest of the text by the use of smaller type or by setting solid. This does away with the need of quotation marks and gives better effects.

Semicolon before “ *namely*.” — Use a semicolon before the word *namely*, and a comma after it, as: *There are several routes to New York; namely, the various all-rail routes, the part-rail part-water route, and the all-water route.*

Apostrophe and the Possessive. — To form the possessive singular of common and proper nouns, add the apostrophe and *s*, as: *countess's*, *Keats's*; but in the case of words of more than two syllables, or where the pronunciation would be rendered awkward on account of the addition of the apostrophe and *s*, add the apostrophe only, as: *in righteousness' name, with all Hercules' strength*. Add the apostrophe only in case of

words ending in a sibilant followed by *sake*, as: *for appearance' sake, for conscience' sake, for goodness' sake*, etc. To words like *Achilles, Jesus, and Xerxes* add the apostrophe only, under the principle that the pronunciation would be rendered difficult by the addition of both the apostrophe and *s*.

**Period after Numerals.** — Omit the period after roman numerals in all cases, as: *Book II, James I*, etc.

**The Dash.** — In case of a broken, or interrupted, sentence, use an em dash rather than a two-em dash. Dashes should be separated from the words before and after them by a thin space.

The principal use of the two-em dash is to indicate the omission of letters, as: *I saw Mr. D—— and Miss E——*. In this case the dash is close up to the letter preceding it, but takes the regular spacing of the rest of the line after it.

**Parentheses and Brackets.** — Parenthesis marks are used to inclose matter having no essential connection with the rest of the sentence in which it occurs. Brackets inclose matter which is wholly independent of the text, such as comments, queries, or directions inserted by some person other than the original writer. Brackets are also used to inclose parenthetical matter already included in parenthesis marks, to avoid doubling up of the latter.

**Punctuation after Italic.** — After a whole word in italic use italic punctuation; but after a single italic letter or an italic figure use roman punctuation. Use roman punctuation after a roman close-parenthesis mark, even though the matter in parentheses is italic.

SPELLING

Authorized Forms of Words of Common Occurrence, for Quick Reference

<i>Webster</i>	<i>Standard</i>	<i>Century</i>	<i>Worcester</i>
abridgment	abridgment	abridgment	abridgment
accouter	accouter	accoutre	accoutre
adz	adz	adz	adze
æsthetic	esthetic	esthetic	æsthetic
aid-de-camp	aid-de-camp	aide-de-camp	aide-de-camp
albinos	albinos	albinos	albinos
altos	altos	altos	altos
amphitheater	amphitheater	amphitheater	amphitheatre
appareled <sup>1</sup>	appareled	appareled	apparelled
armadillos	armadillos	armadillos	armadillos
ascendancy	ascendency	ascendancy	ascendency
ax	ax	ax	axe
bazaar	bazaar	bazaar	bazaar
behoove	behoove	behoove	behoove
benefited	benefited	benefited	benefited
biased	biased	biased	biassed
bouquet	bouquet	bouquet	bouquet
boulder	boulder	boulder	boulder
brier	brier	brier	brier
buffaloes	buffaloes	buffaloes	buffaloes
caliber	caliber	caliber	caliber
calk	calk	calk	calk
cañon	cañon	cañon	cañon
cantos	cantos	cantos	cantos
caravansary	caravansary	caravansary	caravansary
carcass	carcass	carcass	carcass
caroled	caroled	caroled	carolled
center	center	center	centre
centos	centos	centos	centos

<sup>1</sup> The past tense of verbs is given in this list for purposes of illustration ; it is of course understood that the present participle is formed on the same principle.

# STYLE

<i>Webster</i>	<i>Standard</i>	<i>Century</i>	<i>Worcester</i>
check	check	check	check
checkered	checkered	checkered	checkered
chicory	chicory	chicory	chiccory
chromos	chromos	chromos	chromos
clew	clue	clue	clew
coconut	coconut	cocoanut	cocoanut
combated	combated	combated	combated
conjurer ( <i>juggler</i> )	conjurer	conjurer	conjurer
corselet	corselet	corselet	corselet
cotillion	cotillion	cotillion	cotillon
councilor	councilor	councilor	councillor
counselor	counselor	counselor	counsellor
cozily	cozily	cozily	cosily
cozy	cozy	cozy	cosey
crenelated	crenelated	crenelated	crenellated
criticize	criticize	criticize	criticise
crystallize	crystallize	crystallize	crystallize
curvetted	curveted	curveted	curveted
cyclopedia	cyclopedia	cyclopedia	cyclopædia
defense	defense	defense	defence
demarcation	demarcation	demarcation	demarcation
desperadoes	desperadoes	desperados	desperadoes
develop	develop	develop	develop
diæresis	dieresis	dieresis	diæresis
diarrhea	diarrhea	diarrhea	diarrhœa
didos	didos	didos	didos
dike	dike	dike	dike
disheveled	disheveled	disheveled	dishevelled
disk	disk	disk	disk
dispatch	despatch	despatch	despatch
distill	distil	distil	distil
distributor	distributor	distributer	distributer
domicile	domicil	domicile	domicile
dominoes	dominoes	dominoes	dominos
drought	drought	drought	drought

<i>Webster</i>	<i>Standard</i>	<i>Century</i>	<i>Worcester</i>
dryly	dryly	dryly	dryly
dullness	dulness	dullness	dulness
duodecimos	duodecimos	duodecimos	duodecimos
dynamos	dynamos	dynamos	dynamos
echoes	echoes	echoes	echoes
ecstasy	ecstasy	ecstasy	ecstasy
embarkation	embarkation	embarkation	embarkation
embed	embed	embed	embed
enamor	enamor	enamour	enamour
encumbrance	encumbrance	encumbrance	encumbrance
engulf	engulf	engulf	ingulf
enroll	enroll	enroll	enroll
enrollment	enrolment	enrolment	enrolment
enthrall	enthrall	enthrall	inthrall
envelop ( <i>v.</i> ) <sup>1</sup>	envelop	envelop	envelop
envelope ( <i>n.</i> )	envelope	envelop	envelope
equaled	equaled	equaled	equalled
esophagus	esophagus	esophagus	œsophagus
feldspar	feldspar	feldspar	felspar
fetish	fetish	fetish	fetich
fiber	fiber	fiber	fibre
filigree	filigree	filigree	filigree
fledgling	fledgling	fledgling	fledgling
focused	focused	focused	focussed
frescoes	frescos	frescos	frescos
fulfill	fulfil	fulfil	fulfil
fullness	fulness	fullness	fulness
gantlet ( <i>to "run the"</i> )	gantlet	gantlet	gantlet
gauntlet ( <i>glove</i> )	gauntlet	gauntlet	gauntlet
Gauchos	Gauchos	Gauchos	Gauchos
gayety	gaiety	gaiety	gayety
gayly	gaily	gaily	gayly
glamor	glamour	glamour	glamour
good-by	good-by	good-by	good-by

# STYLE

<i>Webster</i>	<i>Standard</i>	<i>Century</i>	<i>Worcester</i>
gram	gram	gram	gramme
grottoes	grottoes	grottoes	grottos
gruesome	gruesome	gruesome	grewsome
guerrilla	guerrilla	guerrilla	guerilla
gypsy	gipsy	gipsy	gypsy
halos	halos	halos	halos
halyard	halyard	halyard	halyard
heroes	heroes	heroes	heroes
humbugged	humbugged	humbugged	humbugged
impale	empale	impale	empale
imperiled	imperiled	imperiled	imperilled
incase	incase	incase	incase
inclose	enclose	inclose	enclose
incrust	incrust	incrust	incrust
indorse	indorse	indorse	indorse
infold	infold	infold	infold
ingrain	ingrain	ingrain	ingrain
inquire	inquire	inquire	inquire
insnare	ensnare	insnare	ensnare
install	install	install	install
installment	installment	instalment	instalment
instill	instil	instil	instil
insure	insure	insure	insure
intrench	entrench	intrench	intrench
intrust	entrust	intrust	intrust
juntos	juntos	juntos	juntos
kidnaped	kidnaped	kidnapped	kidnapped
lackey	lackey	lackey	lackey
lassos	lassos	lassos	lassos
libeled	libeled	libeled	libelled
liter	liter	liter	litre
lodgment	lodgment	lodgment	lodgement
luster	luster	luster	lustre
maneuver	maneuver	manœuver	manœuvre
manikin	manikin	manikin	manikin

# STYLE

<i>Webster</i>	<i>Standard</i>	<i>Century</i>	<i>Worcester</i>
marshaled	marshaled	marshaled	marshalled
marveled	marveled	marveled	marvelled
marvelous	marvelous	marvelous	marvellous
mauger	maugre	maugre	maugre
meager	meager	meager	meagre
medieval	medieval	medieval	mediaeval
mementos	mementos	mementos	mementos
merinos	merinos	merinos	merinos
mestizos	mestizos	mestizos	mestizos
meter	meter	meter	metre
millionaire	millionaire	millionaire	millionnaire
miter	miter	miter	mitre
modeled	modeled	modeled	modelled
mold	mold	mold	mould
mollusk	mollusk	mollusk	mollusk
molt	molt	molt	moult
mosquitoes	mosquitoes	mosquitoes	mosquitoes
mottoes	mottos	mottos	mottoes
mustache	mustache	mustache	mustache
naught	naught	naught	naught
niter	niter	niter	nitre
nonplused	nonplused	nonplussed	nonplussed
ocher	ocher	ocher	ochre
octavos	octavos	octavos	octavos
offense	offense	offense	offence
papoose	papoose	papoose	pappoose
paraffin	paraffin	paraffin	paraffine
paralleled	paralleled	paralleled	paralleled
partisan	partizan	partizan	partisan
pasha	pasha	pasha	pacha
peddler	pedler	peddler	pedler
phoenix	phenix	phenix	phcenix
pianos	pianos	pianos	pianos
pimentos	pimentos	pimentos	pimentos
plow	plow	plow	plough

# STYLE

<i>Webster</i>	<i>Standard</i>	<i>Century</i>	<i>Worcester</i>
poniard	poniard	poniard	poniard
porticoes	porticoes	porticos	porticos
postilion	postilion	postilion	postilion
potatoes	potatoes	potatoes	potatoes
practice ( <i>n.</i> )	practise	practice	practice
practice ( <i>v.</i> )	practise	practise	practise
pretense	pretense	pretense	pretence
program	program	program	programme
provisos	provisos	provisos	provisos
pygmy	pygmy	pygmy	pygmy
quarreled	quarreled	quarreled	quarrelled
quartos	quartos	quartos	quartos
raccoon	raccoon	raccoon	raccoon
reconnoiter	reconnoiter	reconnoiter	reconnoitre
reënforce	reenforce <sup>1</sup>	reinforce	reënforce
reveled	reveled	reveled	revelled
reverie	reverie	reverie	revery
rime ( <i>verse</i> )	rime	rime	rhyme
rivaled	rivaled	rivaled	rivalled
riveted	riveted	riveted	riveted
saber	saber	saber	sabre
saltpeter	saltpeter	saltpeter	saltpetre
salvos	salvos	salvos	salvos
savior ( <i>one who saves</i> )	savior	savior	saviour
Savior ( <i>Christ</i> )	Saviour	Saviour	Saviour
scepter	scepter	scepter	sceptre
scimitar	simitar	simitar	cimeter
sepulcher	sepulcher	sepulcher	sepulchre
shriveled	shriveled	shriveled	shrivelled
shyly	shyly	shyly	shyly
siroccos	siroccos	siroccos	siroccos
sirup	sirup	syrup	syrup

<sup>1</sup> The Standard Dictionary omits the dieresis on all words like *cooperate*, *preempt*, *reentrance*, etc.



# STYLE

<i>Webster</i>	<i>Standard</i>	<i>Century</i>	<i>Worcester</i>
skeptic	skeptic	skeptic	sceptic
skillful	skilful	skilful	skilful
slyly	slyly	slyly	slyly
smolder	smolder	smolder	smoulder
sobriquet	sobriquet	sobriquet	sobriquet
solos	solos	solos	solos
somber	somber	somber	sombre
specter	specter	specter	spectre
stanch	stanch	stanch	stanch
stayed	stayed	stayed	stayed
stilettos	stilettos	stilettos	stilettos
story ( <i>a floor</i> )	story	story	story
sulphureted	sulphureted	sulphureted	sulphuretted
theater	theater	theater	theatre
thralldom	thraldom	thraldom	thraldom
tomatoes	tomatoes	tomatoes	tomatoes
tonsillitis	tonsillitis	tonsillitis	tonsillitis
torsos	torsos	torsos	torsos
tranquelize	tranquelize	tranquelize	tranquillize
traveled	traveled	traveled	travelled
tyros	tyros	tyros	tyros
vender ( <i>except in legal use</i> )	vender	vender	vender
veranda	veranda	veranda	veranda
villainous, -y	villainous, -y	villainous, -y	villanous, -y
vise ( <i>a tool</i> )	vise	vise	vice
visor	vizor	vizor	visor
whisky	whisky	whisky	whiskey
whiz	whiz	whizz	whiz
willful	wilful	wilful	wilful
woeful	woful	woeful	woful
woolen	woolen	woolen	woollen
worshiped	worshiped	worshiped	worshipped
zeros	zeros	zeros	zeros
zigzagged	zigzagged	zigzagged	zigzagged

### English Spelling

Many words which in American dictionaries end in *or*, according to the English style of spelling end in *our*. Among words thus ending in *our* are :

arbour	discolour	invigour	rumour
ardour	dolour	labour	savour
armour	endeavour	misbehaviour	splendour
behaviour	favour	misdeemeanour	succour
candour	fervour	neighbour	tabour
clamour	flavour	odour	tumour
clangour	harbour	parlour	valour
colour	honour	rancour	vapour
demeanour	humour	rigour	vigour

Note that *discoloration*, *horror*, *invigorate*, *invigoration*, *mirror*, *pallor*, *tenor*, *terror*, and *tremor* do not take the *u*.

When an adjective is formed from any of the above words by adding *ous*, the ending of the original word becomes simply *or* as in American dictionaries, as : *clamorous*, *dolorous*, *humorous*, *laborious*.

While the *our* words are always found in English spelling, it is only occasionally that English books follow the style which changes verbs ending, in American dictionaries, in *ize* to *ise*, as : *civilise*, *realise*, *utilise*.

Distinctively English spellings (sometimes used and sometimes not) are the forms *anyone*, *everyone*, *someone*, and *for ever*, and the following :

behave	gaiety	lacquey	shily
briar	gaol	moustache	slily
cheque	gipsy	nought	staunch
connexion	inflexion	pigmy	storey ( <i>floor</i> )
drily	instal	postillion	verandah
enquire	judgement	reflexion	waggon

## Proper Names

The following list of proper names sometimes misspelled is given for quick reference purposes :

Addams, Jane	Luxembourg ( <i>palace, gardens</i> )
Alma-Tadema, Laurence	Luxemburg ( <i>duchy</i> )
Apennines	Macdonald, George
Bernhardt, Sarah	Magdalen College, Oxford
Biglow Papers	Magdalene College, Cambridge
Britannia	Morris, Gouverneur
Brittany	Oliphant, Laurence
Caribbean Sea	Poe, Edgar Allan
Carlyle, Thomas	Procter, Adelaide
Cary, Alice and Phœbe	Procter, Bryan Waller
Correggio	Proctor, Richard A.
Davy, Sir Humphry	Pyrenees
Defoe, Daniel	Read, Thomas Buchanan
De Quincey, Thomas	Reade, Charles
Douglas, Stephen A.	Reed, Thomas Brackett
Douglass, Frederick	Reid, Captain Mayne
Fénelon, François	Reid, Whitelaw
Field, Cyrus W.	Revue des Deux Mondes
Fields, James T.	Seton, Ernest Thompson
Fiske, John	Sidney, Sir Philip
Gérôme, J. L.	Smith, Sir William Sidney
Gilbert, Sir Humphrey	Smith, Sydney
Greeley, Horace	Spencer, Herbert
Greely, General A. W.	Spenser, Edmund
Green, John Richard	Stephenson, George
Greene, General Nathanael	Stevenson, Robert Louis
Harrison, Frederic	Sterne, Laurence
Hutton, Laurence	Sumter, Fort
Johnson, Dr. Samuel	Thompson, Sylvanus P.
Jonson, Ben	Thomson, Elihu
Lichfield, England	Thomson, Sir William (Lord
Litchfield, Conn.	Kelvin)

Tyndale, William	Ward, Mrs. Humphry
Tyndall, John	Watt, James
Walton, Izaak	Watts, Isaac
Ward, Artemas ( <i>general</i> )	Wiggin, Kate Douglas
Ward, Artemus ( <i>humorist</i> )	Wood, Anthony

*Henrys, Jerseys, Mussulmans, and the Two Sicilies* are the correct plural forms of these proper names.

*Shakespeare* is the most usual spelling. Divide *Shake-speare*.

# OLD NAMES FOR FONTS OF TYPE IN COMMON USE, WITH CORRESPONDING SIZES UNDER THE POINT SYSTEM



Diamond . . . . .	4½-Point
Pearl . . . . .	5-Point
Agate . . . . .	5½-Point
Nonpareil . . . . .	6-Point
Minion . . . . .	7-Point
Brevier . . . . .	8-Point
Bourgeois . . . . .	9-Point
Long Primer . . . . .	10-Point
Small Pica . . . . .	11-Point
Pica . . . . .	12-Point
English . . . . .	14-Point
Great Primer . . . . .	18-Point

## SIGNS USED IN CORRECTING PROOFS

⌞ = Push down the lead which is showing  
with the type.

⌘ Delete; take out.

9 Turn inverted letter right side up.

*let* { Let it remain; change made was  
..... { wrong.

□ Indent one *em*.

⊙ A period.

|| The type line is uneven at the side of  
the page; straighten it up.

× A broken letter.






⌋ A hyphen.

*ital.* Use italics.

⊂ Join together; take out the space.

Ⓢ Take out letter and close up.

# SIGNS USED IN CORRECTING PROOF

<i>centre</i> =	Put in middle of page, or line.
	Straighten lines.
∩	Insert an apostrophe.
∧	Insert a comma.
	Raise the word or letter.
	Lower the word or letter.
	Bring matter to the left.
	Bring matter to the right.
#	Make a space.
<i>lead</i>	A thin metal strip used to widen the space between the lines.
<i>space out</i>	Spread words farther apart.
¶	Make a paragraph.
<i>no</i> ¶	Run on without a paragraph.
<i>cap.</i>	Use a capital.
<i>l.c.</i>	Use the lower case (small type), <i>i.e.</i> not capitals.
<i>small caps.</i>	Small capitals.

# SIGNS USED IN CORRECTING PROOF

<i>w.f.</i>	=	Wrong font — size or style.
<i>font.</i>		Kind of type.
<i>tr.</i>		Transpose.
<i>rom.</i>		Use roman letter.
<i>overrun</i>		Carry over to next line.
Λ		Indicates where an insertion is to be made.
<i>Dy. or (?)</i>		Doubt as to spelling, etc.
≡≡≡		Indicates CAPITAL letters.
≡≡		Indicates SMALL CAPITAL letters.
—		Indicates <i>italic</i> letters.
~~~~		Indicates <b>black type</b> letters.
≡≡≡ ~~~~		Indicates <b>BLACK CAPITALS</b> .
≡≡ ~~~~		Indicates <b>BLACK SMALL CAPITALS</b> .
~~~~		Indicates <i>black italic</i> .



## PROOF SHOWING CORRECTIONS

*cap.*

### ADDRESS AT GETTYSBURG

L Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that Nation might live. It is altogether fitting and proper that we should do this.

L But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we here say, but it can never forget what they did here.

C It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought

*ital.* (Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of The Macmillan Company, from Abraham Lincoln, the Man the People, by Norman Hapgood.)

## CORRECTED PROOF

### ADDRESS AT GETTYSBURG

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

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*(Address at the dedication of the Gettysburg National Cemetery, Nov. 19, 1863. Reprinted, by permission of THE MACMILLAN COMPANY, from "Abraham Lincoln, the Man of the People," by Norman Hapgood.)*

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New York, 1912

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Chapter I, Introductory. Chapter II, Gathering Material. Chapter III, The Motive as the Source of Plot. Chapter IV, Plot. Chapter V, Mechanism. Chapter VI, Unity of Impression. Chapter VII, The Title. Chapter VIII, Characterization. Chapter IX, Dialogue. Chapter X, The Setting. Chapter XI, The Realistic Movement. Chapter XII, The Element of Fantasy. Chapter XIII, The Emotional Element. Chapter XIV, The Spirit of the Author.

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AND

HELEN E. SANDISON

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The chapter headings are: I. Words; II. Sentences; III. Paragraphs; IV. Punctuation; V. Capitalization and the Use of Hyphens; VI. Spelling; VII. Preparation of Manuscript and Correction of Proof; VIII. Letter Writing; Appendix, Exercises for Drill in Grammatical Review.

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